

KERAMIC STUDIO

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January, 1909



THE Christmas hurry is over and the time approaches for serious study. Through the long winter months work out designs from your summer's notes, and keep in the corner of your cupboard some experiments to be tried before preparing your exhibition pieces. Now is the time to work on these, your master pieces, on which will rest your reputation. Do not grudge any amount of work upon them. Possibly they will not sell, but they will sell your cheaper pieces and call the attention of the public to your work.



The exhibitions of Arts and Crafts are now on. It is still too early to give any account in this issue, but the February number will contain all that can be gathered about ceramics both at the National Society of Craftsmen, New York, and the Art Institute of Chicago.



We are arranging for a series of helpful articles on simple designs for beginners and salable little things for "pot boilers." We hope to begin them in the March issue. February KERAMIC STUDIO will be devoted for the greater part to designs and motifs drawn from the peacock. The color supplement will be a reproduction in small of two plates by Miss Middlelon and Mrs. McCrystle of Chicago. Inside the magazine will be found reproduction in black-and-white of full size sections of these beautiful plates.



THE MAIOLICA OF MEXICO

There is no better authority on the various subjects which interest collectors of old wares found on this continent than Mr. Edwin A. Barber, the indefatigable Curator of the Pennsylvania Museum. His books on Pottery and Porcelain of the United States, on Anglo-American Pottery, American Glassware, Tulip Ware of Pennsylvania, etc., are standard books which collectors absolutely need in their researches. To the already voluminous series Mr. Barber has just added a most interesting volume on the Maiolica of Mexico.

It is a remarkable fact that tin enamelled vessels and tiles were made in Puebla, about a hundred miles from Mexico City, as far back as 1575, their manufacture being extensively carried out during the 17th and 18th Centuries, that numerous examples of this interesting ware exist to-day, many ancient structures and churches being profusely decorated with Puebla tile-work, and that until a few years ago it was not even suspected that the ware was of Mexican origin. It was called "Talavera" from the name of the place in Spain where it was supposed to have been made.

The researches made by Mr. Barber in Mexico in the Fall of 1907 have conclusively established that this interesting maiolica was made in Puebla, and the Pennsylvania

Museum possesses to-day a most valuable and characteristic collection of the ware, many specimens of which are illustrated in the book.

The Puebla maiolica does not differ in general characters from the European and especially from the Spanish maiolica. The tin enamel is of similar composition; the decoration is sometimes blue and white, sometimes polychrome. Many pieces show Spanish, others Chinese influence, and a curious series of blue and white tiles, acquired by the Museum, reveals in a marked degree the influence of early Aztec art and may be the work of a native Indian decorator. Most interesting are the illustrations of old Mexican churches with the inside decoration and sometimes the whole facade in Puebla tiles.

There is a good demand now for this old American pottery, and travelers to Mexico will undoubtedly keenly watch for good specimens. But they should not overlook the fact that there is manufactured in Puebla a ware in imitation of the old blue and white, the use of a creamy enamel, the chipping of edges and the artificial tinting of the exposed body giving to pieces the appearance of age. Mr. Barber thoroughly explains how to detect these forgeries.

The cost of the book is \$2.10 delivered.



LEAGUE NOTES

Problem 4 due January first, 1909, is an outline drawing for a jar not less than seven inches high, with or without handles. This is to be made later in clay and may be built, moulded or thrown on wheel. If a drawing of a new and practical shape is submitted it will be manufactured and used for one of the Problems in next year's study course and will be named for the designer. The shapes designed by and named for the League members in the past are among our most desirable and popular shapes found in any catalogue. We hope to have next month an article from our corresponding secretary, Mrs. Ione Wheeler, telling us something about the decoration and firing of the Wheeler vase which some members have found difficult to accomplish without cracking the vase.

Now the Christmas rush is over every member should go to work on exhibition pieces for our annual Exhibition at Art Institute. If every member would help at that time by sending only one piece we should have the most important exhibition of Ceramics ever seen in this country. This year the exhibition work is not confined to the shapes used for this year's study course, but any shapes may be selected from those used in previous years by the League.

We will in response to a general request accept the drawings of designs for Problem 3 with Problem 4 and they will be accepted as late as the tenth of January. This will help the members who have been rushed by Christmas work to get the criticisms on the December problem.

Send the designs for criticism to President of the League.

MARY A. FARRINGTON,

1650 Barry Ave., Chicago.



STONEWARE

JEANNENEY

THE DECORATION OF ARTISTIC GRAND FEU GRES

Louis Franchet

GRES is, like porcelain, a vitrified body, but instead of being translucent, it is absolutely opaque. It may be white, if the elements which constitute it are free from any of the metallic oxides which are so often found in clays and sands; such as the oxides of iron and manganese, and also from titanitic acid which is sometimes found in stoneware clays in the shape of *rutile*, a common mineral with which iron is always associated.

A clay suitable for grès must have the property of vitrifying and this property is due to the presence of a variety of mica called *muscovite*, a potassic silicate of alumina having the chemical formula $K^2O, 3Al^2O^3, 6SiO^2, 2H^2O$. The fusibility is caused not only by the content of mica but by peroxide of iron when the clay contains this substance.*

Generally grès is colored either yellow by iron, or grey by a mixture of iron and manganese.

The Sèvres Manufactory has discovered a porcelain which has the great advantage of firing at the same temperature as grès, both being decorated with the same glazes. This porcelain, now known everywhere, is called *Porcelaine Nouvelle*, and can be prepared as follows:

Kaolin.....	53,86
Pegmatite.....	54,41

Pegmatite (or Cornwall Stone) should not be confounded with feldspar. It is a rock much richer in silica and less fusible than feldspar.

The kaolin and pegmatite which I have used, came from Limoges and had the following compositions:

	Kaolin	Pegmatite
Silica.....	46,27	74,37
Alumina.....	39,14	15,12
Oxide of iron.....	0,03	0,43
Lime.....	0,09	1,32
Magnesia.....	0,05	0,07
Soda.....	0,32	3,83
Potash.....	2,19	4,56
Water and loss.....	11,89	0,31

*The chief substance which influences the fusibility of a clay is not mica but feldspar, which occurs in the form of fine powder in almost every clay.

—Prof. Chas F. Binns.

It is useless to give any composition for a grès body, as every potter will use a stoneware clay such as can be obtained within easy reach of his establishment. The main point is that the body be well vitrified, and consequently non-porous, at the temperature of 1310°C . (Seger cone 9).

The vitrified nature of the body being the same in every case, grès are not classified like the bodies of faience but according to their use and their decoration. There are two distinct classes:

1°—Unglazed grès coated with a salt gloss: Stoneware for household use. Receptacles for acids. Chemical apparatus. Sewer pipe.

2°—Glazed grès: Sanitary stoneware (wash stands, etc.). Architectural grès. Artistic grès.

All these wares, whatever their use and nature, are fired at Seger cone 9, that is, they constitute at that temperature the most perfect type of vitrified and opaque ceramic products. I do not propose to study here the grès bodies fired at Seger cones 3 and 4 (1190°C – 1210°C .) which have been lately placed on the market. The only point in which this class of grès differs from the other, is in the preparation of more fusible glazes.

II.

Before describing the different styles of decoration which may be applied to grès, it is necessary to speak of the firing, as, according to the atmospheric conditions inside the kiln during the *petit feu* and *grand feu* periods, the glazes acquire entirely different tones. For instance, a glaze containing copper oxide will be colored green in an oxidizing atmosphere and red in a reducing fire; titanium oxide will give blue, and iron will give the celadon color only under intensely reducing conditions.

Two different kinds of kiln may be used: 1st, a small laboratory kiln; 2d, the regular potter's kiln with fire mouths.

FIRING IN A LABORATORY KILN

The best laboratory kiln in France is the Perrot kiln, the fuel for which is illuminating gas. It is possible to reach, in this kiln, a temperature of 1350°C ., provided the firing is well regulated, for, if there be not a perfect harmony between the amount of gas introduced and the draft of the kiln, it will be difficult to go to a higher temperature than 1000°C to 1100°C . The minimum pressure of the gas at its entrance into the kiln must be 45 millimeters, and, if possible, should not exceed 50 millimeters. This is



STONEWARE

SCHOOL OF PRAGUE



DAHLIA STUDY—MAUD E. HULBERT

(Treatment page 196)



STONEWARE

DAMMOUSE

so in French text. The draft is regulated by means of a damper in the chimney pipe. The burner is supplied with a shutter, which makes it possible to prevent the entrance of air and to obtain a reducing flame. Even in a reducing fire, however, it will be necessary to allow some air to enter the kiln, as a too incomplete combustion would prevent the temperature from rising.

The Wiesnegg firm, in Paris, constructs six sizes of Perrot kilns, Nos. 0 to 5; and four models of burners. The best kiln is No. 3 with a 9 beak burner, and its cost is 335 francs (\$67).

The Perrot kiln has been modified by the German chemist, Seger, who constructed one on the same principle, that is, with double circulation and down draft, but added to it a recuperator which permits a higher temperature than is possible in the Perrot kiln. However, as the firing of grès does not require a higher temperature than 1310°C., the Seger kiln does not seem to have any particular advantage. It has been copied by some manufacturers each of whom has given it his own name. Its cost is 500 francs (\$100).

The laboratory kilns heated with illuminating gas are the best with which to obtain all degrees of oxidation and reduction. But in localities which are not supplied with gas it has been necessary to use, in France, the Sainte Claire Beville kiln, which is fed with heavy oils. A temperature of 1300°C. can be reached in this kiln and its cost with the oil tank is 150 francs (\$30.) In the United States the oil kiln manufactured by H. J. Caulkins of Detroit, Mich., seems to have replaced the Sainte Claire Beville advantageously for the firing of porcelain and grès.

I have also made a few experiments with an electric kiln, but the results have not been satisfactory, because the rise of temperature was so rapid, that, even with the greatest care in firing, the glaze was completely vitrified before the body was thoroughly fired, and the latter remained porous. The vitrification of the body is produced by the combination of its various elements, and this combination under the influence of heat can only be effected in a certain length of time. Having placed in an electric

kiln a small piece of grès, I reached in 12 minutes the temperature of 1310°C., as shown by a Le Chatellier pyrometer. The texture of the body had not been modified in a marked degree and it showed no trace of vitrification. However, interesting researches might be made in this line, as to whether a process could be found by which the temperature would rise slowly and gradually and could be controlled at will.

I would not advise anybody who wishes to establish a ceramic manufacture to draw definite conclusions from experiments made in a laboratory kiln, for results thus obtained may differ considerably from results obtained in a regular fire-mouth kiln. For instance, a copper glaze which, in a fire-mouth kiln, will give a fine flammé red under reduction, may come out green in a Perrot, Seger, or any similar kiln. Inversely I have obtained red in a Perrot kiln with a glaze which came out green after burning in a fire-mouth kiln. This, of course, is not a rule. These differences are evidently due to the time of firing and the nature of the gases, which cannot be exactly the same in both kinds of kiln. (To be continued)



POTTERY

Y. W. C. A., NEW YORK



NARCISSUS—HENRIETTA BARCLAY PAIST

(Treatment page 196)



DETAIL DRAWINGS OF DAHLIAS—MAUD E. HULBERT

DAHLIAS (Page 193)

Maud E. Hulbert

COLORS—Silver Yellow, Orange Yellow, Yellow Ochre, Pompadour, Warm Grey, Blood Red, Violet of Iron, Copenhagen Grey, Brown Green, Deep Blue Green, Moss Green, Shading Green, Violet of Gold.

Paint the white dahlias with thin washes of Brown Green and Copenhagen Grey in the shadows, very thin washes of Deep Blue Green over some of the lights, Silver Yellow near the centers and Silver Yellow and Orange Yellow for the centers with deeper touches of Brown Green. Use Warm Grey and a little Pompadour for the flower turned away at the top of the study, and Blood Red, some Ochre, and Violet of Iron with the Pompadour for the one at the side. Warm Grey, Pompadour and Brown Green for the light flowers, and Pompadour, Warm Grey, Ochre and Blood Red for the lower one. For the ground make a Grey of Pompadour, Deep Blue Green and Violet of Gold to use for the deeper tones and use Copenhagen Grey and Yellow Ochre also in the ground. Give the piece at least three firings, wash over with the colors in the background some of the flowers to make them recede and to soften the effect.

NARCISSUS (Page 195)

Henrietta Barclay Paist

THIS study should be used for slender, straight vase. The color scheme is Green and White. The colors used: Grey for Flowers, Copenhagen Grey, Moss Green, Dark Green, Albert Yellow and Pompadour Red. Model for the first fire with Grey for Flowers and Copenhagen Grey, laying in the Dark Green at the top. For the second fire glaze modeling of the petals, especially those in shadow, with Yellow, thin, or a Yellow Green such as White Rose. Strengthen the foliage with Grey and the Green at the top, blending the two colors gradually towards the center of the vase. For the last fire flush the foliage with Moss Green blending gradually into the Copenhagen Grey at the base.



NARCISSUS (Supplement)

Teana McLennan Hinman

WATER COLOR TREATMENT

LEMON Yellow, Payne's Grey, and Hooker's Green. Leaves—Hooker's Green No. 1, Payne's Grey and Emerald Green, with Lemon Yellow for high lights.



SHOP NOTES

The Excelsior Kiln, formerly manufactured by H. B. Lewis of Detroit, is to be manufactured hereafter by the Hinz Mfg. Co. of that place. Factory and office are both located in Detroit.

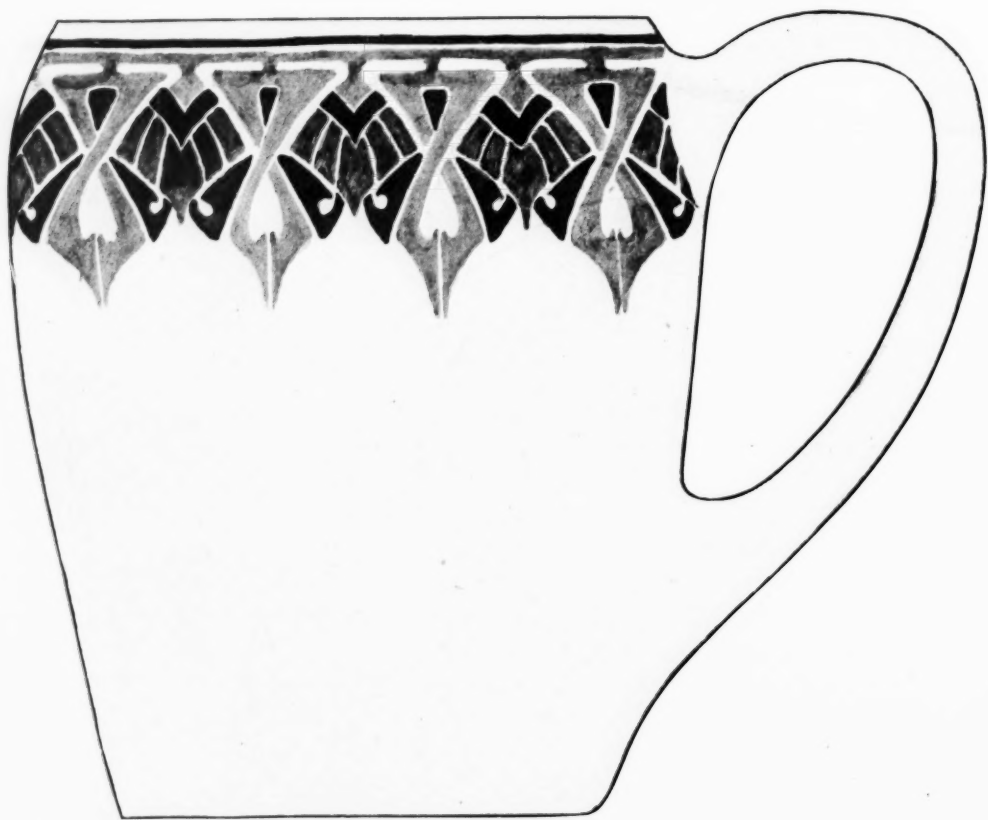


DETAIL DRAWINGS OF DAHLIAS—MAUD E. HULBERT



CHERRIES—PAUL PUTZKI

TAKE Albert Yellow and blending into Yellow Red for the light cherries take a high light out with a pointed brush, for the darker ones use Carnation shading into Blood Red. The leaves are Dark Green, Yellow Green, shading with Brown Green. For background the same colors make a pleasing effect.



STEIN—HELEN SMITH

STEINS

Helen Smith

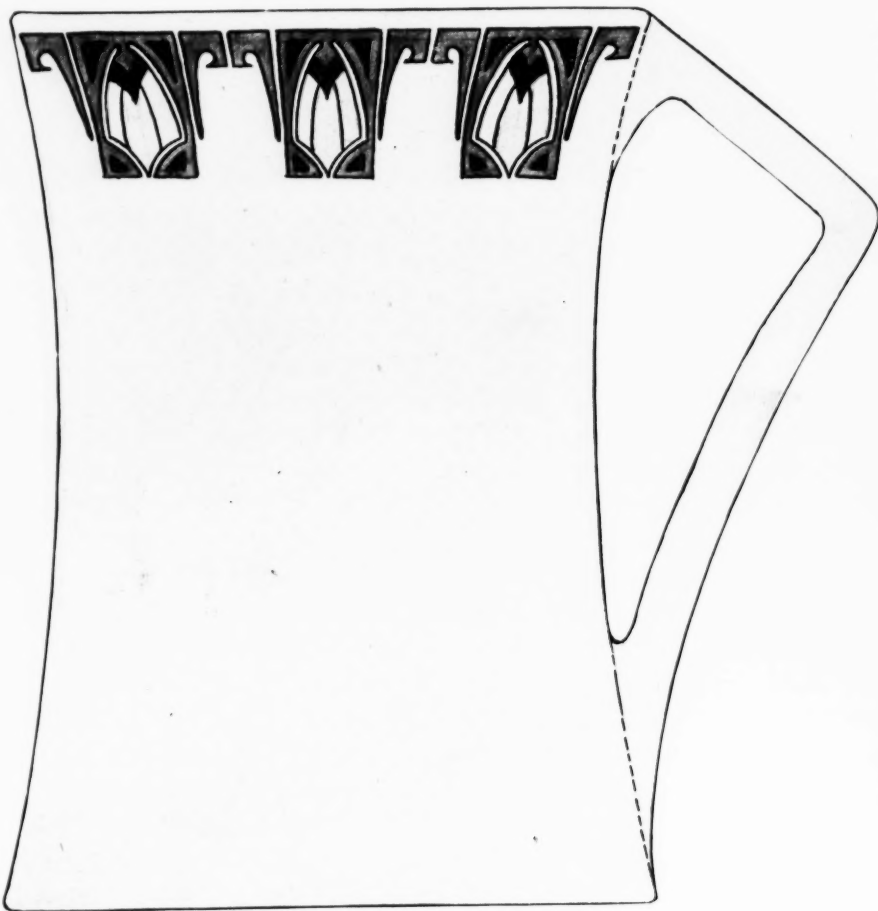
THE stein designs may be treated in a number of ways. The steins should be made of a hard, white body and either a clear white glaze or a white mat glaze may be used.

The borders should be applied in clear, flat colors and not more than three or four colors should be used. Perhaps the simplest treatment and also an effective one is to carefully trace the design on the stein in black overglaze color and when the outline is perfectly dry, fill in the spaces with rich colors, using a bright green, scarlet and yellow with perhaps a touch of dark blue.

If a softer effect is desired the spaces of the border may be painted in a greyish green, light blue and a soft yellow, and if this color-scheme is used the outlines should be left white.

If the steins have first a deep cream-color applied for a background the borders would look well in three or four tones of one color, using a very dark tone for the outlines. Tones of brown, blue or a warm green may be used.

It will not be found difficult to trace borders of this character if one section is carefully outlined first and then a pounce made from this to use in repeating by rubbing powdered charcoal over it.

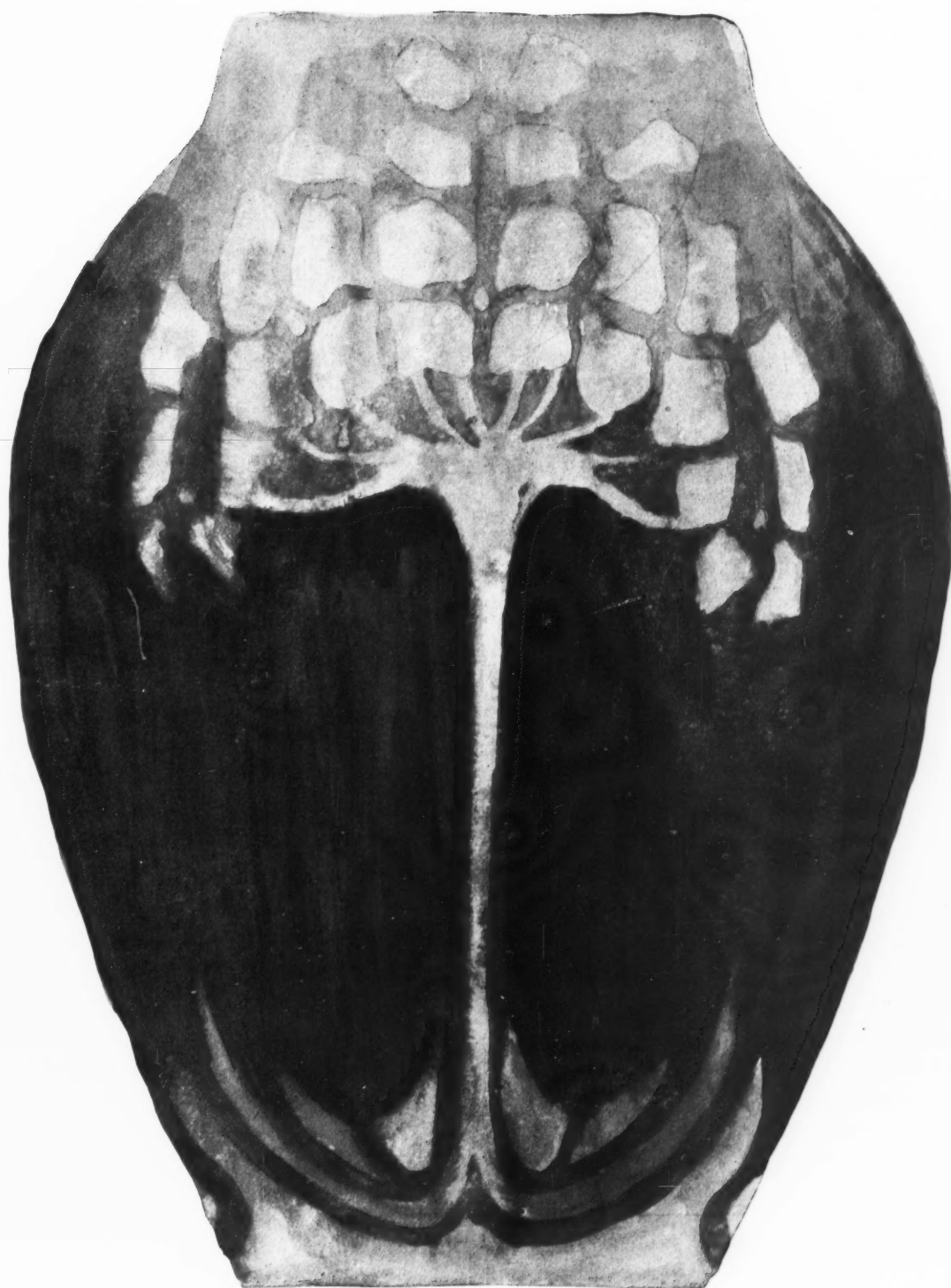


STEIN—HELEN SMITH

CONVENTIONALIZED TREE
DESIGN FOR VASE*Frances G. Hazelwood*

FIRST firing—Trace design on vase carefully. If it is put on with ink or pencil, let it be very light. Tint from bottom to one-third the distance up, with Mat Green No. 2. A lighter green the other third of the distance by mixing a little Mat White with the green, and at the very top use the clear Mat White. Use a different pad for each third and when even, wipe out design.

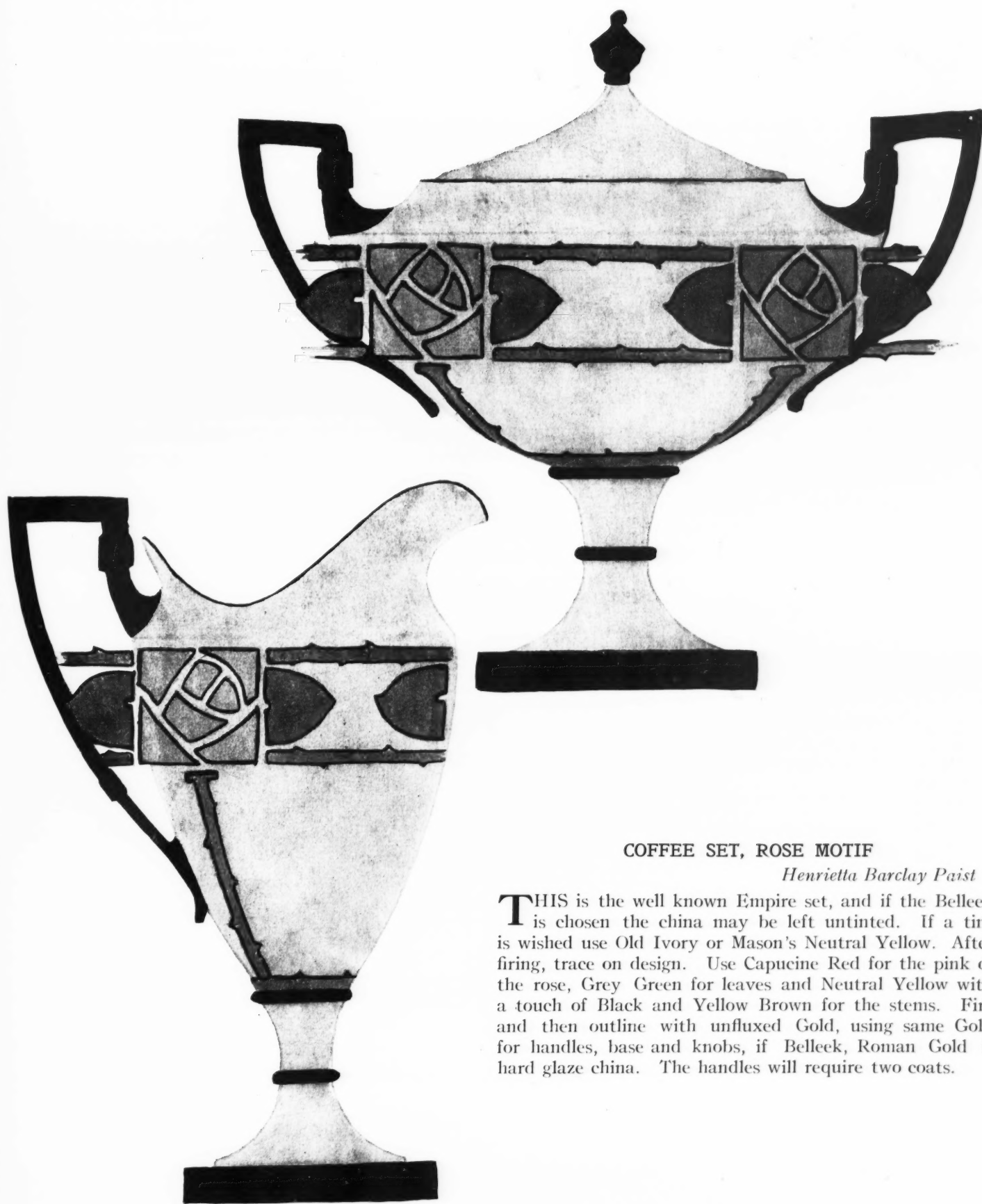
Second Firing—Go over it all the same as in the first fire, only, with the tinting pad used for the white parts, touch lightly over the design. Get it all beautifully even.



TREE DESIGN FOR VASE IN OVER OR UNDERGLAZE- FRANCES G. HAZELWOOD



COFFEE SET, ROSE MOTIF—HENRIETTA BARCLAY PAIST



COFFEE SET, ROSE MOTIF

Henrietta Barclay Paist

THIS is the well known Empire set, and if the Belleek is chosen the china may be left untinted. If a tint is wished use Old Ivory or Mason's Neutral Yellow. After firing, trace on design. Use Capucine Red for the pink of the rose, Grey Green for leaves and Neutral Yellow with a touch of Black and Yellow Brown for the stems. Fire and then outline with unfluxed Gold, using same Gold for handles, base and knobs, if Belleek, Roman Gold if hard glaze china. The handles will require two coats.

VASE, DANDELION MOTIF

Ione Wheeler

THE following is the color scheme for Wheeler vase decorated in dandelion motif:

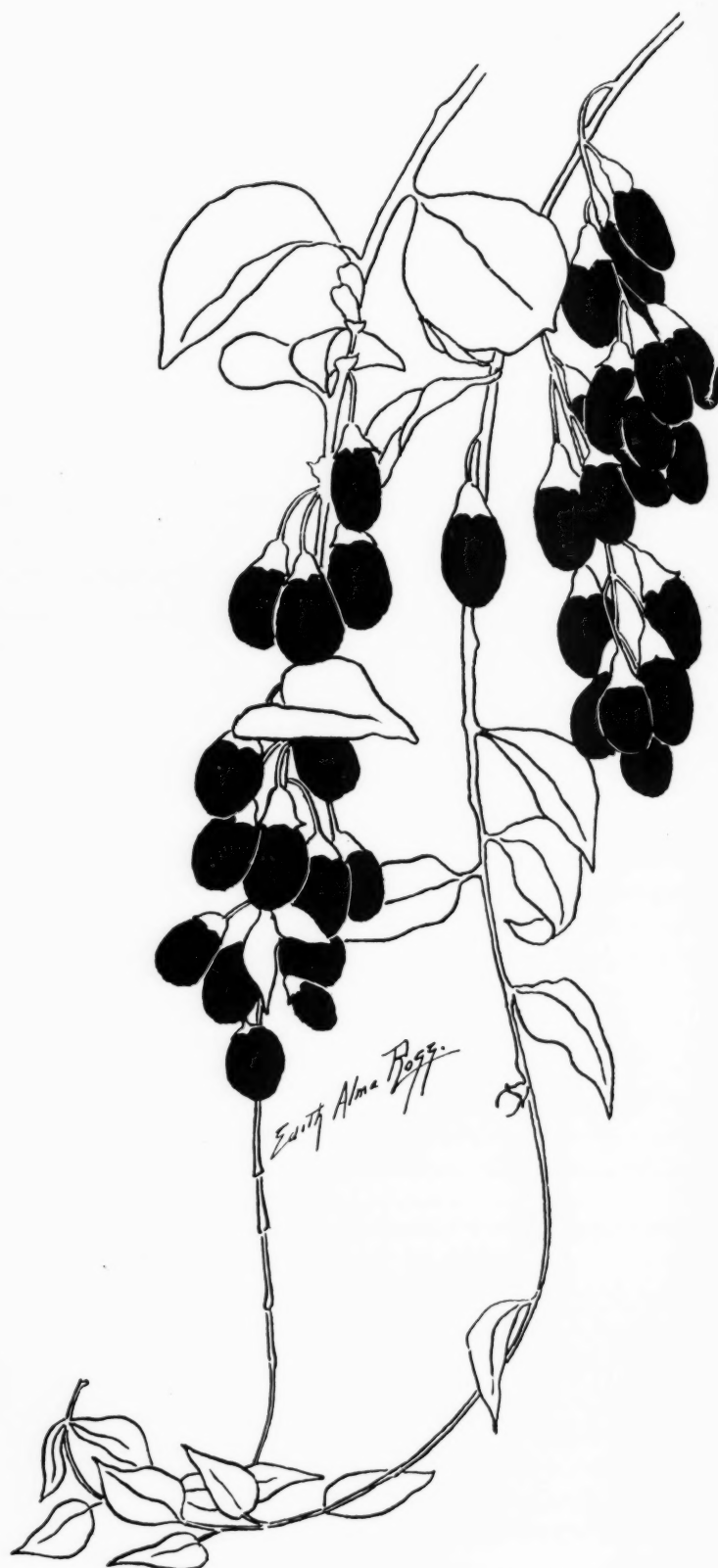
First fire—Outline design in black.

Second fire—Light Green lustre for leaves, stem, bands and buds, Nasturtium thin for flowers.

Third fire—Yellow lustre over all (ground and design).



VASE, DANDELION MOTIF—IONE WHEELER



MATRIMONY VINE—EDITH ALMA ROSS



CHOKE CHERRIES—EDITH ALMA ROSS

CHOKE CHERRIES

Edith Alma Ross

THIS tall shrub which grows on the rocky shores of the northern lakes is laden in August with beautiful bunches of rich fruit.

Those which are still unripe shade from amber to deep claret color and the ripe ones from a royal red to deep purple.

All the colors used in painting grapes will be needed for the berries—Banding Blue, Ruby Purple, Blue Violet and Black for the purple berries, and Yellow Brown and English Pink with Violet of Gold for the half ripe ones.

Those which are still quite green are painted with Egg Yellow, Yellow Red, Pompadour, Brown Green and Shading Green.

The greens used in painting the leaves are Shading Green, Brown Green, Egg Yellow, Dark Green and Deep Blue Green.

Some of the leaves which are turning are painted with Yellow Brown, Pompadour, Egg Yellow and Brown M or

MATRIMONY VINE

Edith Alma Ross

THE botanical name for the Matrimony Vine is *Lycium Vulgare*, so named from the country Lycia.

It is a shrub often found in old-fashioned gardens. In June and July the plant is covered with delicate small mauve flowers.

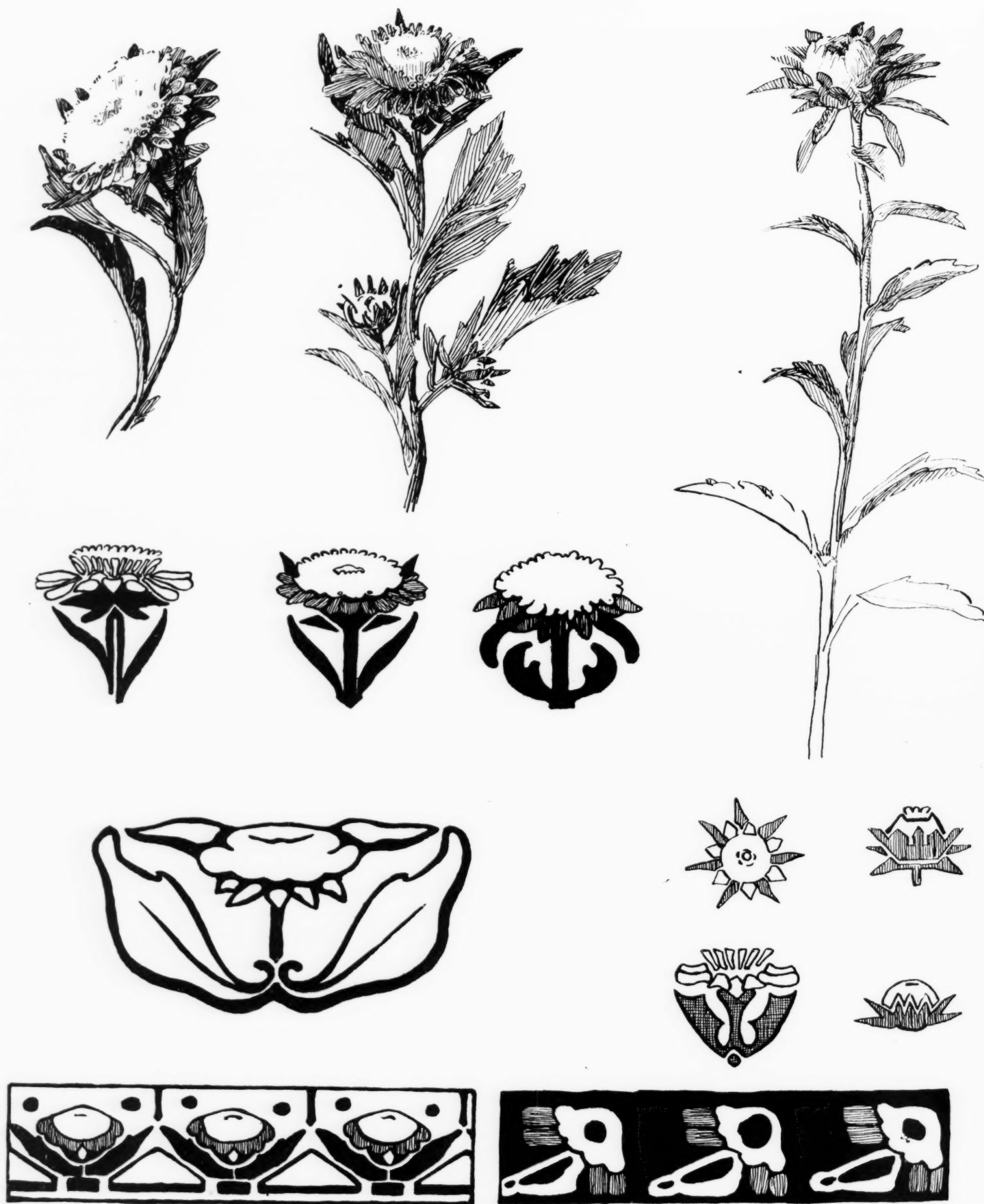
Later in the season the long racemes of oval fruit appear at the end of the branches. These are a bright orange red and are very decorative and striking.

To paint the berries about the same colors are required as for the hawthorne. Albert Yellow and Capucine Red or Pompadour with a touch of Deep Red Brown. Paint some of the berries more yellow and some rather green to vary the coloring.

The woody stems are rather purplish and will need Violet of Iron in addition to browns and greens.

The leaves are in the usual greens for a naturalistic coloring.

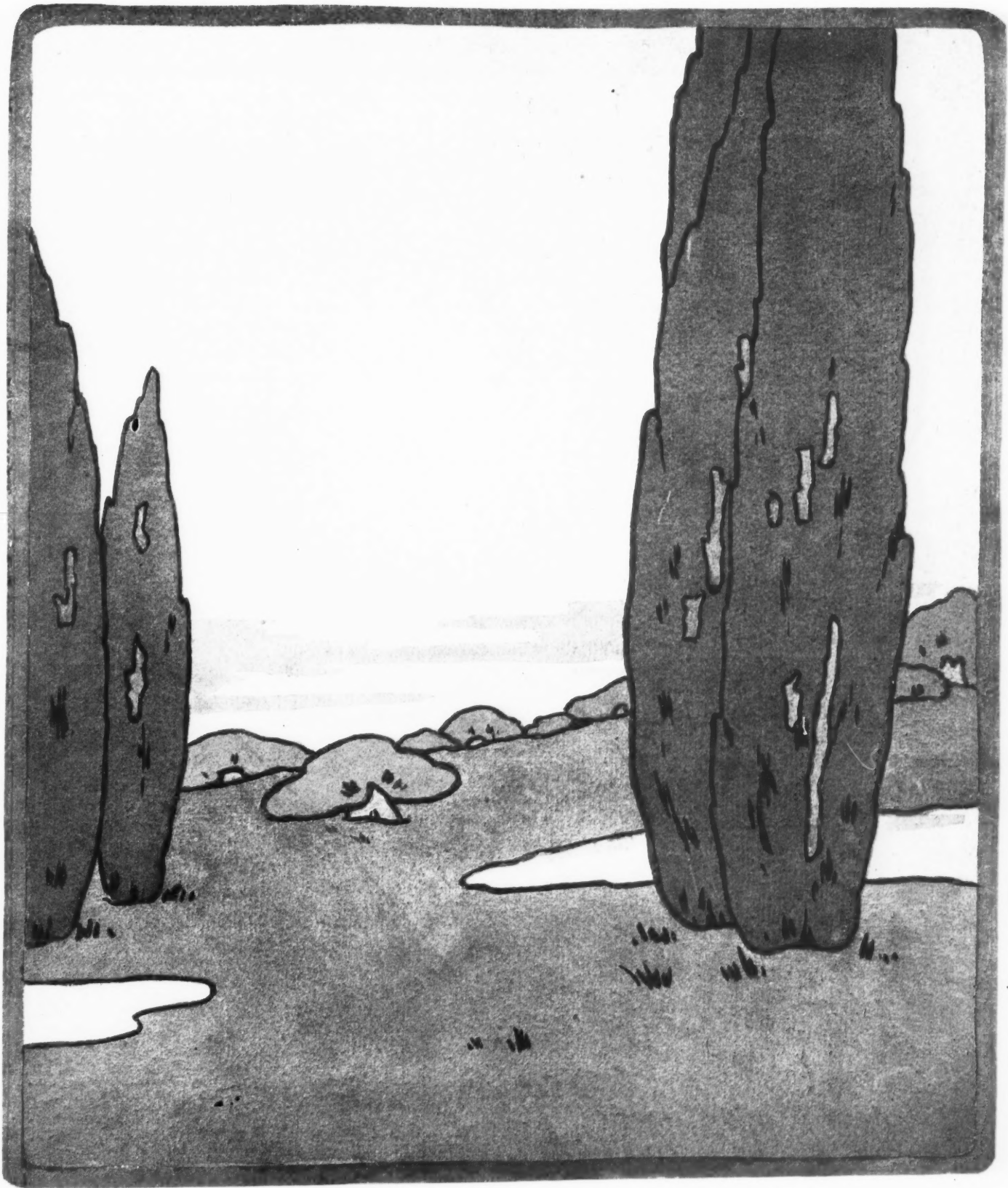
An effective monochrome coloring may be had by using Yellow Brown, Brown M and Dark Brown with the berries in the yellowish browns with a slight touch of red.



Design Competition for December Problem IV 

ASTERS

DETAIL DRAWINGS AND CONVENTIONALIZATIONS, ASTERS—MARY LOUISE DAVIS



LANDSCAPE—OPHELIA FOLEY

First fire—Outline with Grey for Flesh. Second fire—Distant trees: 1 Violet No. 2, 1 Aztec Blue, 2 Ivory Glaze. Foreground trees: 1 Sea Green, 1 Pearl Grey, 3 Ivory Glaze, $\frac{1}{4}$ New Green. Ground: 1 Grey Yellow, 1 Ivory Glaze, $\frac{1}{2}$ Grey for Flesh. Third fire—Envelope: 1 Pearl Grey, 2 Ivory Glaze. Fourth fire—Wash in cloud forms with Lemon Yellow, and trunks of trees with Yellow Red.



SIX PLATES IN JAPANESE DESIGN, No. 3

Emma A. Ervin

NO. 3. Background, very light yellow green and yellow ochre shading into grey at top. The birds are painted black in the first firing, paint yellow bills and a touch of red about the eyes. The rice and grass are green.



BOWL BORDER—(Page 212)

Edith Alma Ross

THIS design was made for an engraved border to a metal bell but can be easily adapted to a bowl, cup and saucer and plate. Tint the background Ivory lustre, the design Yellow Brown lustre, outline with gold.



TEAPOT STAND (Page 212)

Elsie Duden

TINT the background a Celadon or Grey Green; paint the design in Old Blue with strong outlines; after firing tint all over with Pearl Grey $\frac{3}{4}$, Grey Green $\frac{1}{4}$. Strengthen Old Blue and outlines if necessary. For Old Blue use Banding Blue $\frac{2}{3}$, Black $\frac{1}{3}$.



ANSWERS TO CORRESPONDENTS

MRS. W. J. T.—The illustrations to "Happy Study Hours" are by Mrs. Sara Wood Safford. Lustres require the same fire as colors. They can be put on in repeated coats fired between. They should have opalescent tones in a play of color. Probably you did not fire either your lustre or your colors hard enough since your colors feel rough after firing. Fire hard enough to get a good *even glaze* all over. Then pass a fine sand paper (00) over the colors to remove any grainy particles which may have adhered. Any good paste for gold can be dried thoroughly in the oven (but not till after it has dried enough to be dull) then it can be gilded before firing, but it is safer for the amateur to fire before gilding. No, an amateur can not glaze rough edges on porcelain, it needs too hard a fire to develop glaze. Try a little sand paper, or select good smooth pieces of china.

C. M. C.—Conventionalized Stork design, KERAMIC STUDIO, November 1908. The darker part of stork is Copenhagen Grey dusted with Rose. For a reddish purple flower showing through a grey blue ground paint the flower in Ruby then dust with the Grey Blue. For a soft green use Grey Green and for a dull pink dust your Pink (Pompadour and Rose) with Pearl Grey.

M. E. S.—We answer questions only in these columns; it is of no use to send stamped envelope. This is our rule. For the mayonnaise bowl, H. K. Taylor, November KERAMIC STUDIO, 1908, outside band, leaves and stems, Green—other bands, Grey. Dark spots in lattice effect, Blue, dots in centers, Yellow, flowers, Red. Colors are explained in the directions.

W. G.—For poppy panels in color December KERAMIC STUDIO 1908. No. 1—Ground Grey Green. Flower, stem, and bud are Albert Yellow, leaves and stems Banding Blue. Red spots on poppy, Pompadour. Balance of design Black. Dry dust lightly with Pompadour and fire. Second fire, strengthen colors where needed and dry dust background with Pompadour, Grey Green, or Albert Yellow, according to the tone desired. The Blue green leaves and stems will need to be painted with Yellow. You will have to use your judgment as to what is needed to get the desired shade and dry dust before firing. If necessary the colors can be gone over in a third fire.

No. 2—Background tinted with Pompadour. Flower and bud painted with the same. Brown Green on leaf and stems Violet at base of flower. Balance of design Black. Dust with Pearl Green.

No. 3—Background Banding Blue. Flower, Albert Yellow and Pompadour. Light leaves and stems, Moss Green light, balance of design Black. Dust with Pompadour. For second fire strengthen where necessary and dust with Yellow or any needed color.

No. 4—Background, Grey Green. Flowers, Albert Yellow, stems and spots on poppy, Olive Green. Balance of design Black. Dust with Pompadour. Second fire strengthen and dust with necessary colors. If it needs to be yellower, use Albert Yellow, if greener, use the Green, if more orange use Pompadour over Yellow, etc., etc.

B. D.—There is a very good banding wheel made by A. H. Abbott & Co., Chicago. The Western decorators use this wheel very much, and consider it the best on the market.

O. G.—Our new book, Flower Painting on Porcelain, is a most suitable holiday or birthday gift to a china decorator.



SIX PLATES IN JAPANESE DESIGN, NO. 3—EMMA A. ERVIN



SIX PLATES IN JAPANESE DESIGN, NO. 3—EMMA A. ERVIN



1

2

CHINESE PORCELAINS IN THE NATIONAL MUSEUM

Waldon Fawcett

ALL specimens of Chinese porcelains shown in the accompanying photographs are from the collection made by Mr. Alfred E. Hippisley, Commissioner of the Imperial Maritime Customs Service of China, and deposited by him in the National Museum (Smithsonian Institution) at Washington, D. C., where these various specimens at present repose.

No. 1. White K'anghsi porcelain. Medallion: Lung Wang, King consort of the queen of the fairies, is handing a baby the Elixir of life while another of the sages is holding the curved baton carved in jade and representing the power of the Buddhist faith.

No. 2. Famille Verte Garden Scene. Seven worthies of the bamboo grove playing chess, music writing on the rocks. On neck is a fishing scene.

Vases of White Chienlung Porcelain Nos. 3, 4 and 5.

No. 3. From a small stand vermilion color bearing a geometrical scroll pattern in gold, springs the vase gently bulging to two-thirds height when it contracts to form everted neck. The body is of dull

light blue on which are conventional flowers in various shades of pink and yellow with foliage in green. The decoration at base of neck consists of a bulging band of yellow, bearing flowers of various shades of pink and yellow. Inside pale sea green.

No. 4. Vase of white Chienlung porcelain shaped as gourd contracted at the middle. Entirely covered with an elaborate design of trailing gourds of the same shape as the vase with scroll-like leaves and bats outlined in gold and shaded partly in gold and partly in silver upon a dull olive green of "teadust" ground. Height of this specimen 8 inches.

No. 5. Vase of same porcelain of double thickness at neck, the outer layer of paste terminating below in an everted scallop-edged ruffle curving outward and downward. Ornamentation consists of roses and chrysanthemums painted in deep blue under thick transparent glaze leaving three medallions of pure milk white in which as open work chrysanthemums and bamboos, roses and plum blossoms are molded with great delicacy in relief under

thick white glaze. Round the projecting edge at neck runs a foliated scroll engraved in relief under a white glaze. Height 5 inches.



3

4

5



6

7

8

Teapot and cups Nos. 6, 7 and 8.

Teapot is of pure white porcelain of globular shape and covered with brilliant vitreous glaze upon which are very beautifully painted groups of white and pink lotus flowers and leaves crinkled into many but quite natural shapes, showing the dark upper and light lower sides with buds and seed-pods. On cover are groups of the same flowers and leaves arranged in three clumps around the knob.

The cups are of the same porcelain and bear exactly the same decoration.

No. 9. Pencil holder of dull opaque white Ku Yuehsuan vitreous ware of cylindrical shape. Decorated with a group of the Seven Worthies of the Bamboo Grove conversing together or examining a scroll, bearing a landscape with pine trees on a green sward edged with rocks and flowering trees.

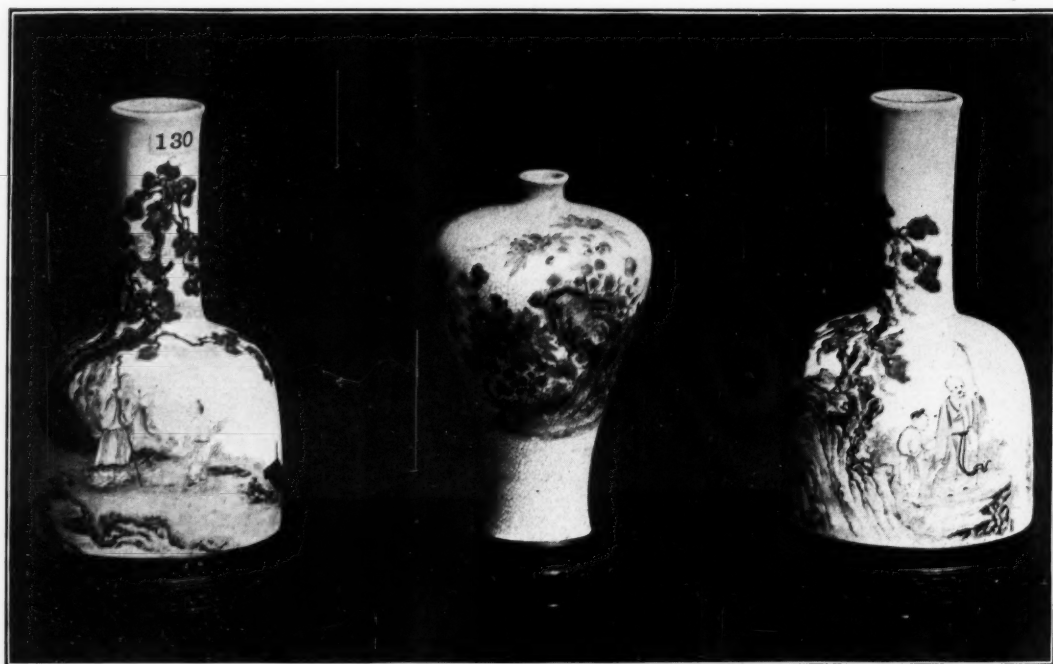
No. 10. Wine cup small of same ware. Around the foot a band of delicate red scroll-work on a yellow ground with a very narrow band above of the white foliate pattern on a black ground. This and a broader foliate pattern at rim of the dull white color of the glass carefully



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shaded with a straw-yellow upon a very pale green ground confine the body of the cup on which a yellow scrollwork forms two landscape panels. The intermediate spaces, slightly smaller than the panels themselves, are completely filled with peonies, chrysanthemums, asters and other flowers.

No. 11. Of same ware. Around foot a band of same pattern as on the last with an arabesque design above in carmine on a pink ground. Within this and a similar band around brim are delicate foliate patterns of the dull white color of the glass shaded with light brown on a ground of the same color which confine the body of the cup. Here on a ground of the natural color of the ware is a fine damask of olive-green supporting four panels confined by yellow scroll work.

No. 12. Vase of pure white Yungcheng porcelain. In shape a half globe with tall slender everted neck rising from center. Decoration consists of a genii in long flowing yellow robe. The decoration embodies delicate shades of green, brown, blue and pink.

No. 13. Small vase of white porcelain of delicate shape somewhat resembling a pear, decorated with a group of peonies, springing from a mass of rockery, boldly painted

in deep blue under a glaze which has a yellowish tint owing to the closeness of the crackle.

No. 14. Pendant to the above and bearing a decoration differing only in details.

No. 15. Of delicate white Yungcheng porcelain with everted brim. Decorated inside with a group of three fresh liches, a peach and a yellow lily beautifully painted in enamel colors of natural shade above glaze. The outside is entirely colored with a deep rose which imparts a blush to the white inside. This is an admirable specimen of the famous "rose back" plates.



PLATE DESIGN—HELEN B. SMITH

USE a soft bluish green, two tones of lilac color and light yellow, making the space between the border and the edge of the plate and also the diamond-shaped spaces a light grey.

The outlines of these borders may be made in black or gold or silver, or may be omitted, in which case great care should be taken not to leave the edges of the color spaces ragged.

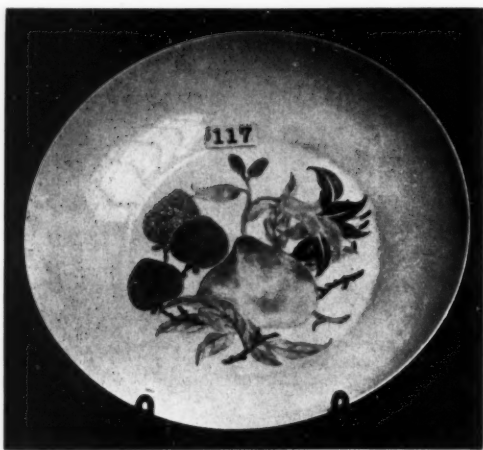
To put the monogram or the interlaced initials in the center of a plate gives to it a touch of individuality.



WHITE CHINA

THERE are many evidences that the market of white china for decoration is broadening, that both in variety of shapes and quality of glaze decorators can make far better selections than they could a few years ago.

They do not confine themselves now to French china, although it still is their main source of supply. The glaze of French china is hard and for this reason is not suitable for all kinds of decoration, especially for enamel decoration. Enamel decorators more and more tend to use softer wares. To the Belleek of American manufacture are added now some English and German chinawares. An important new acquisition, which will be on the market in a short time, is a line of Bavarian china, of a hard body, but of softer glaze than the French, which seems to be of excellent quality, with new but simple and artistic shapes.



15

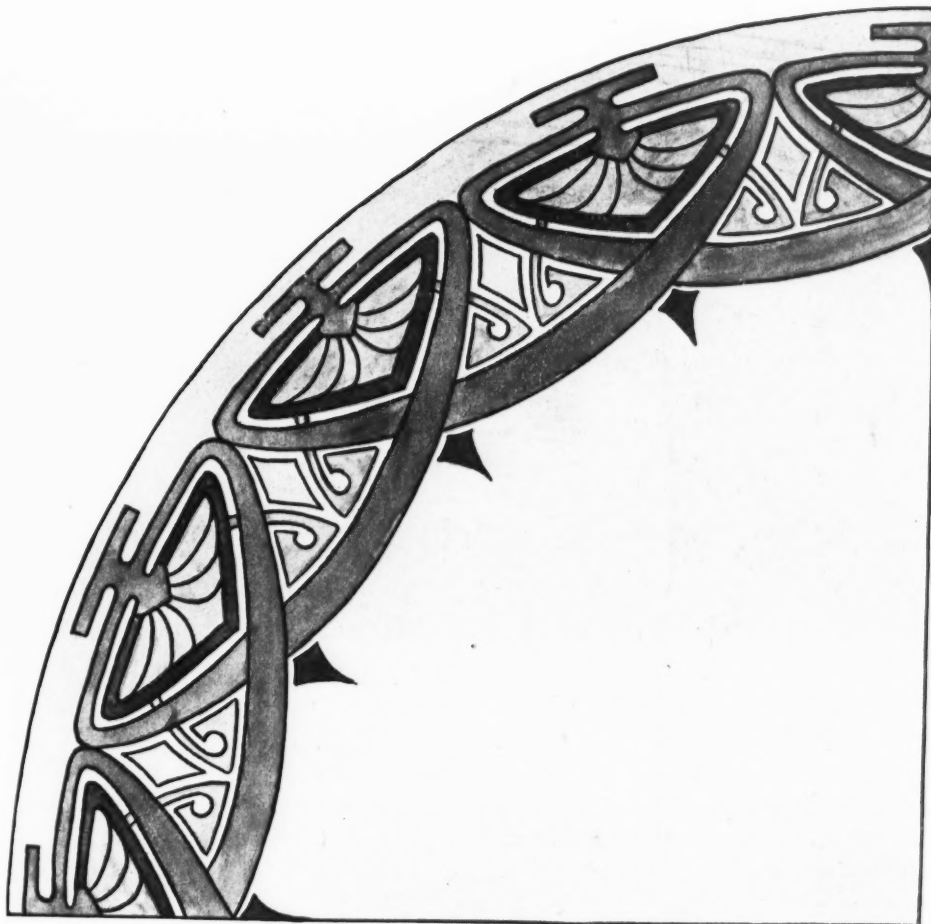
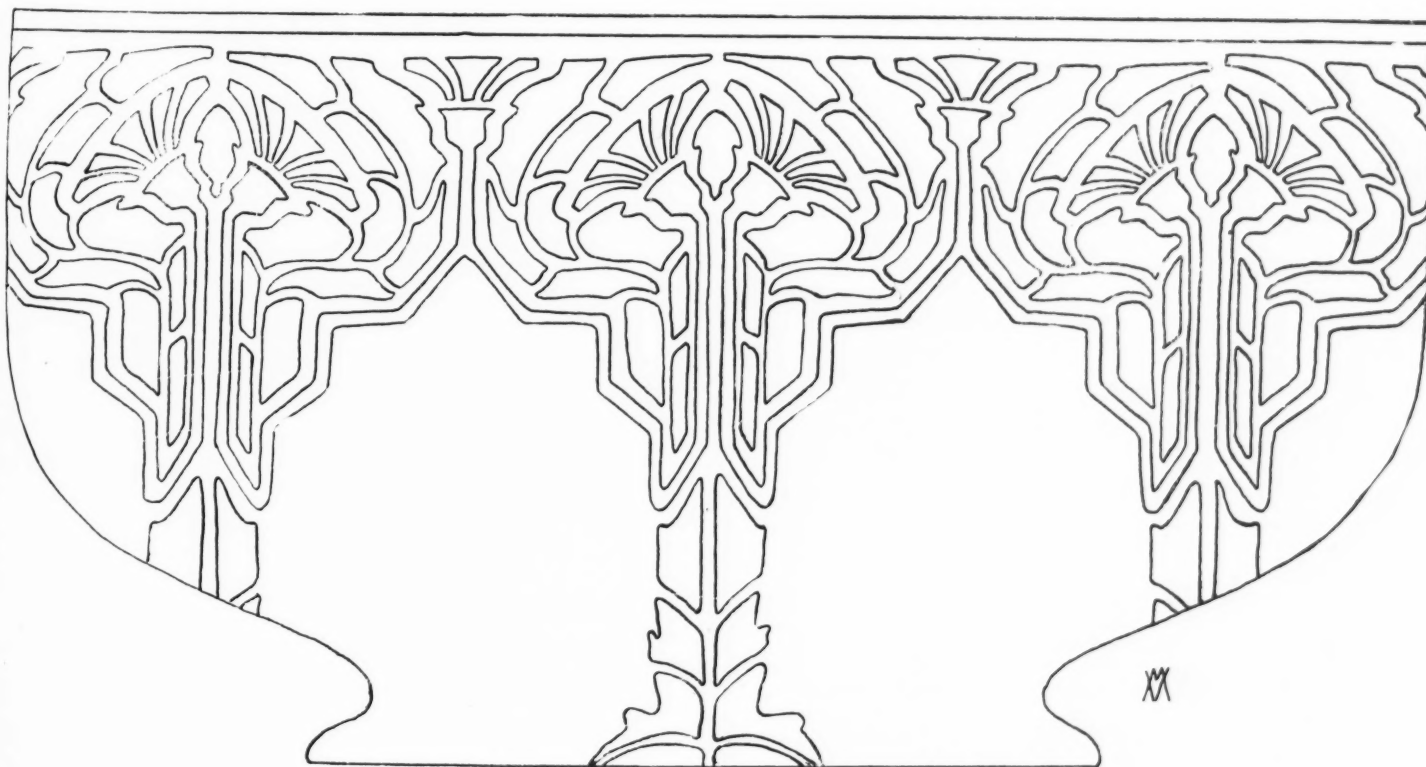
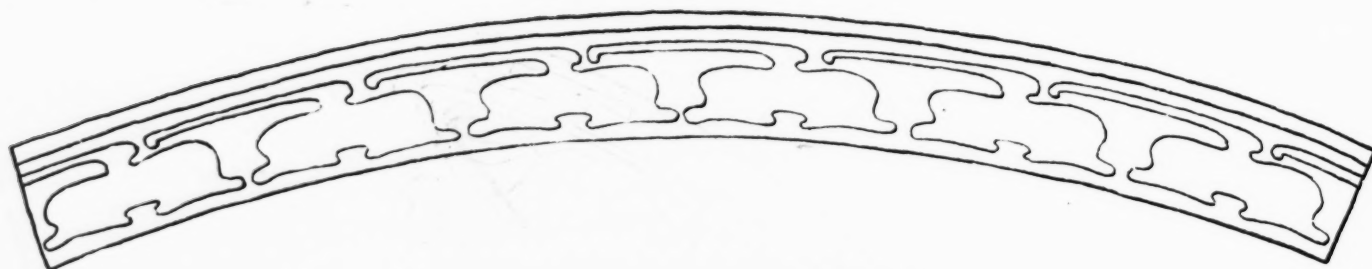


PLATE DESIGN—HELEN B. SMITH



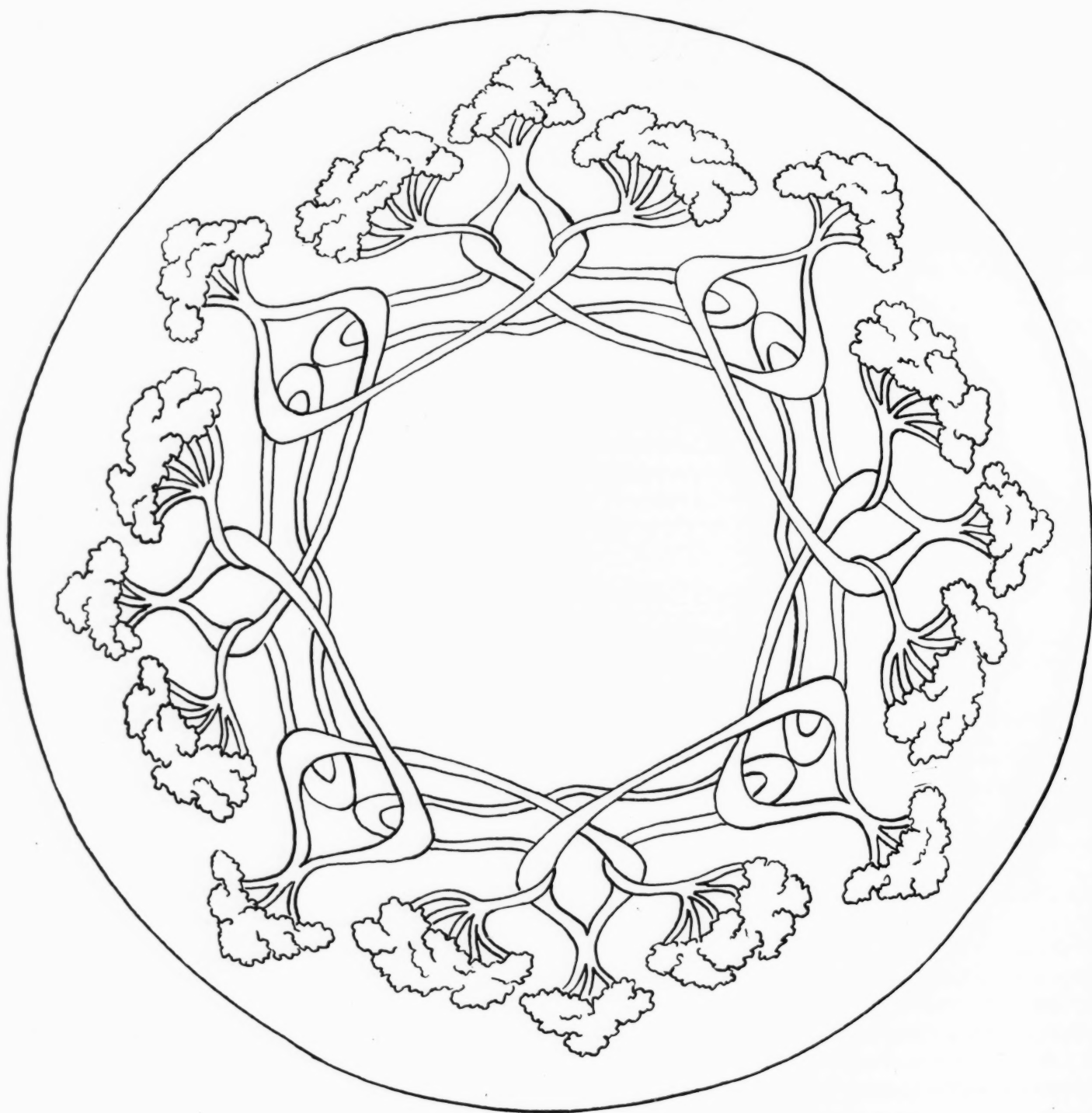
BOWL DESIGN, DANDELION MOTIF—VIRGINIA MASON

Petals of flowers, delicate yellow; leaves and stems, grey green; background, deeper tones of green; gold outline and gold band at top of bowl.



BOWL BORDER—EDITH ALMA ROSS

(Treatment page 206)



GOLDEN ROD DESIGN FOR TEAPOT STAND—ELSIE DUDEN

(Treatment page 206)

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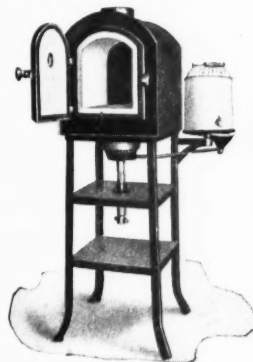


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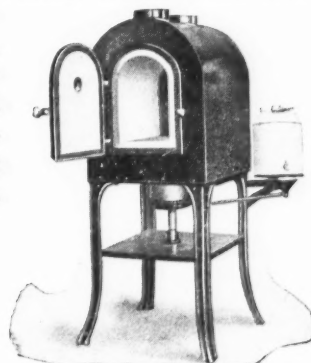
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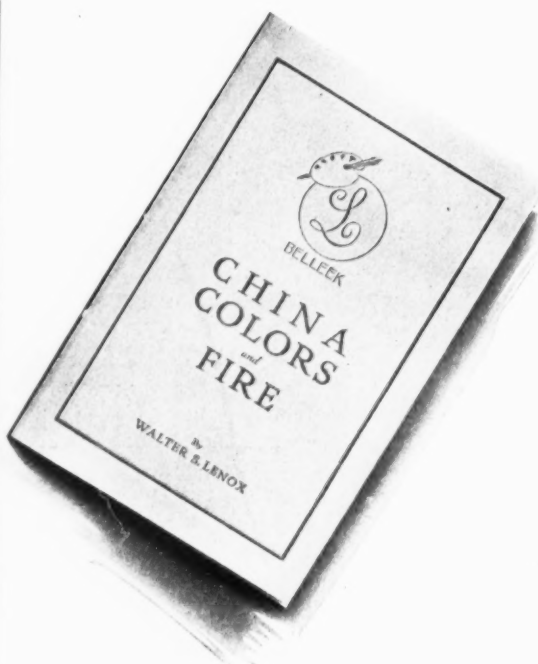
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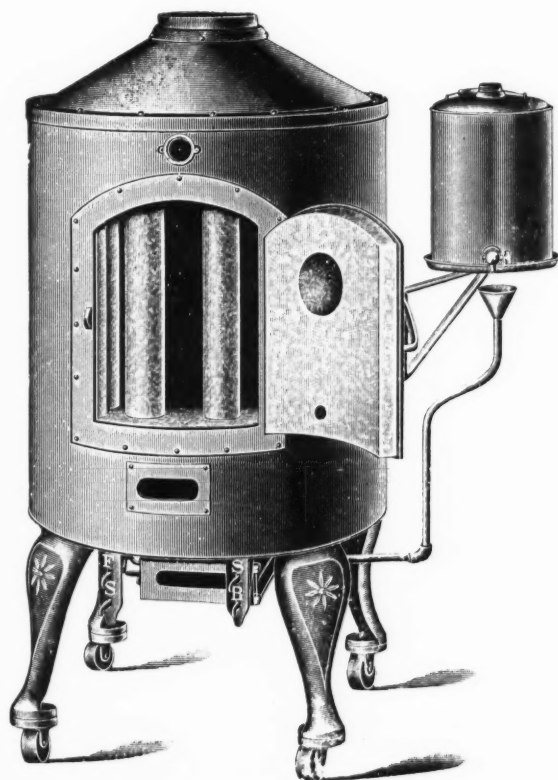
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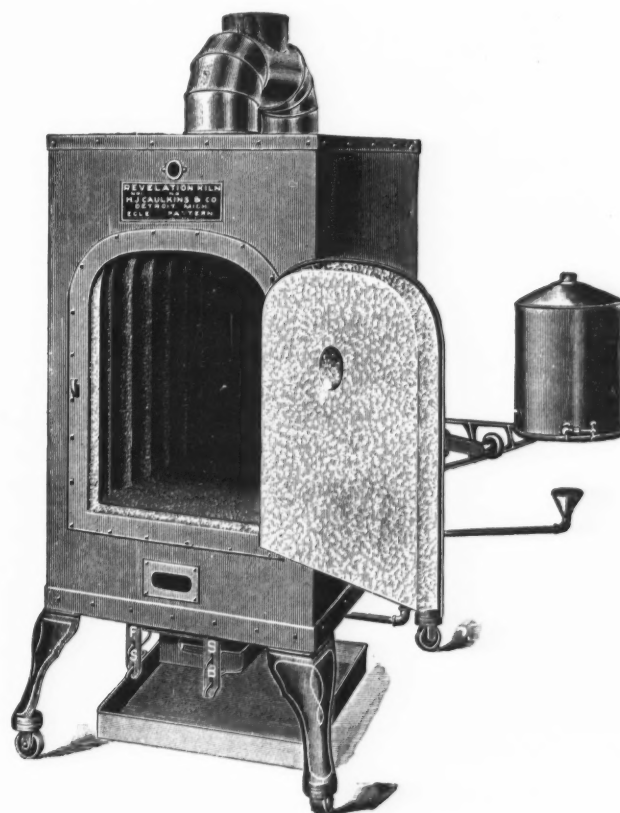
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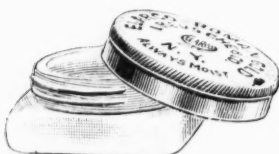
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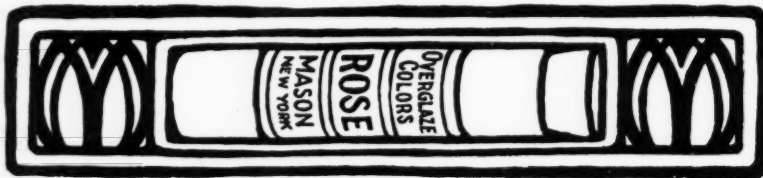
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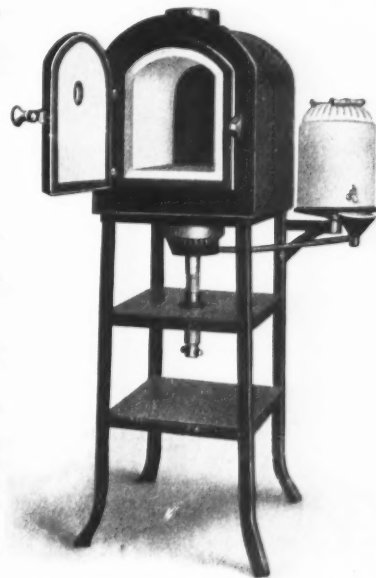
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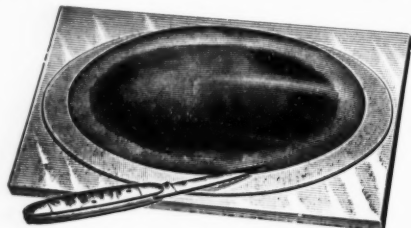
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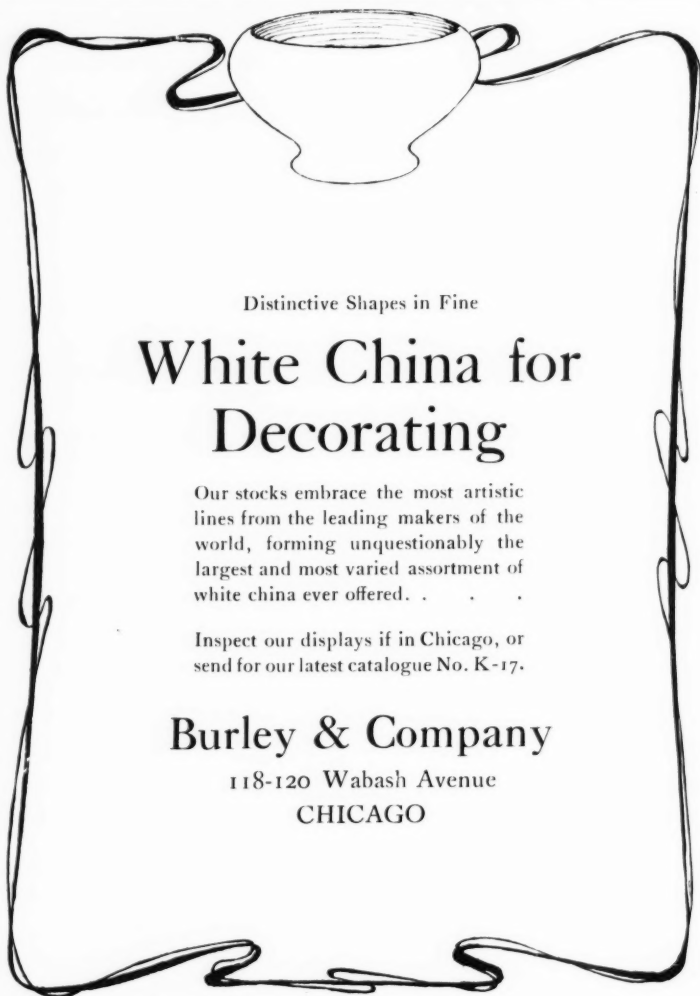
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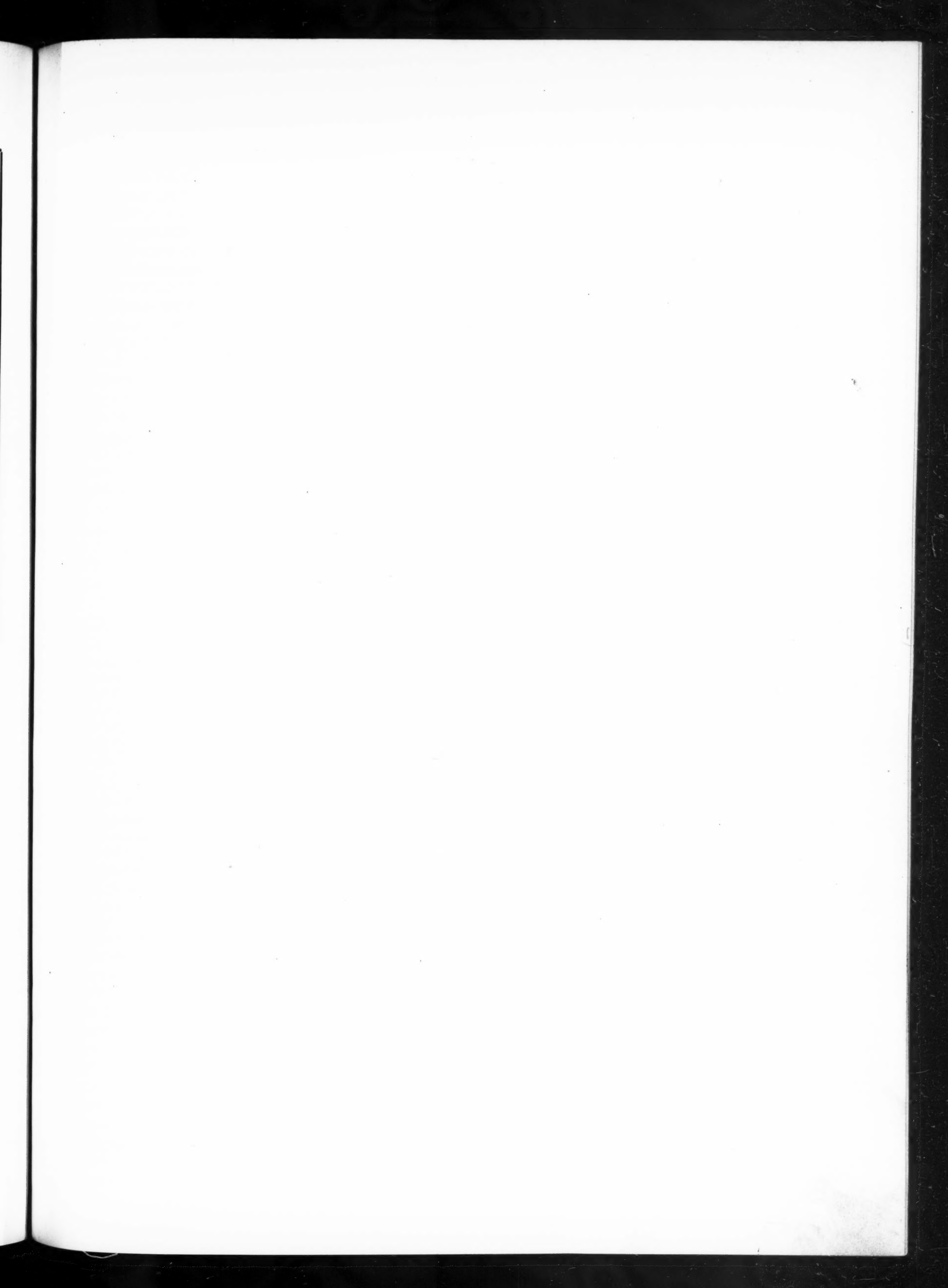
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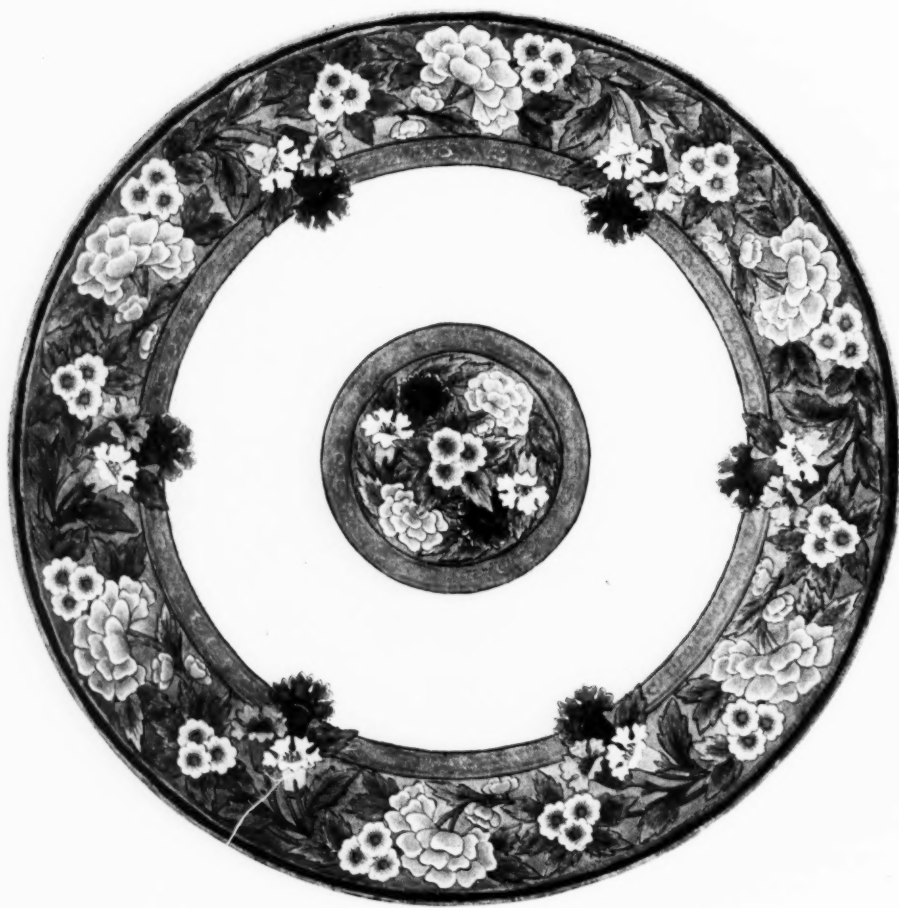


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